



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MUSIC IN EDUCATION

By MRS. FRANCES ELLIOTT CLARK,

Vice-President of Pennsylvania Federation of Music Clubs,
Read at General Federation of Women's Clubs,
Hot Springs, Arkansas, May 8, 1918.

(Concluded from our September issue.)

Among no other people does music mean so much in individual and tribal life as with our American Indians. Every song has a special meaning. Every phenomenon of Nature, every season, every ceremonial and festival has its song.

Why do we find the peculiar 5/4 rhythm in their songs, and only again in Russian Tunes and Ancient Greek? Why is the Indian flute used only for love songs, never in any other? Why is the American Negro the only Natural harmonist while all other primitive people were monodists? I wonder why all their conceptions and ideas of Heaven center and revolve around Music, the golden Harp and singing.

Why is it not as cultural to know the myths of Apollo and Orpheus and Pan the boy god, as to know the story of Romulus?

The only good thing we know of the Medecci is that the first opera was sung at the marriage of one of them.

Is it not as much worth while to know that the demand for a soprano instrument for this new music form of opera led to the development of the violin in the hands of Guanarius and the Amati, as to know Caesar's Wars?

Is not the life story of Verdi or Mozart as worth while as those of Napoleon or Barborosa? The most beautiful thing in the story of Richard the Lion hearted was the minstrelsy of the faithful Blondel. Queen Elizabeth became less heartless when we hear her playing on the harpsichord.

What can music do in mental discipline? In real mental discipline, training the powers of imagination, selection, judgment, discrimination, it is just as necessary to reach the mind through the ear-gate as through the eye-gate, to know the sounds of Nature as well as its sights. Nature is everywhere Music, if we see deeply enough. The birds were the first minstrels, the brooks and the winds the earliest accompaniments. Music is by far the happiest medium for such ear training.

In the kindergarten we often ask, is the vehicle passing a carriage or wagon, truck or cart? Are the horses walking or trotting? Is the load heavy or light? Is the horn in a band or on a fish cart? Is the bell on a fire engine or fruit vender's wagon? Is the whistle one factory or another? Is the clock striking in the City Hall or Church? And so the little ears are trained to distinguish sounds and differentiate between them.

Thousands of men *think* they do not like classic music, only because they have never learned to listen intelligently. Hundreds of people go to orchestral concerts and hear only a tintinabulation of sound. Good music is Popular music when it becomes familiar. The love of music is innate, but the taste for good music must be acquired like olives and persimmons.

It comes from multiplied hearings of the best and judging, contrasting, discriminating, between this and that, mastering the language of tone. Comparatively few may ever hope to be great performers but every soul may and should become appreciative listeners.

Why not then teach the children to listen to music in a definite way, listen purposefully and reverently, and so train the ear to acute sensitiveness. The habit of listening, as other good habits, should be formed in youth. Let us try. Does this piece tell you to walk, march, skip or run? Is this a Lullaby or a Hymn? Is another a Boat Song or a Lullaby? Is this one gay or sad, fast or slow, is it soldierly or for a funereal or a processional? Is this dance a waltz or a polka? Is this game or folk dance a slow or fast one? Is it very gay or rather stately? Is this little song sung to the baby or by the

little child, etc., etc.? Is this a song of Spring or Winter? Is it sad or gay? Quick or slow? Galloping rhythm or steady? If it tells of Spring will it be sleepy or wide awake like the birds and the brooks? Is this piece telling of a brook or a river? Is it turning a mill wheel or just rippling along over the stones? Does this describe in tone a bee or a butterfly? A bird or a Flute? Is this a song of water or wind? Is this a spinning wheel or buzzing top, a drum or an anvil?

Can music tell a story without words? Let us hear Saint-Saens tell us how a swan sails on the smooth lake, hear the water purling over the stones, and see the swan gracefully lift its head to see us, turning majestically and then again going back down the same path and finally out of sight at the other end of the lake.

Do you know the story of Narcissus, the beautiful Greek boy who was changed into a flower, and the girl Echo who tattled and was turned into a rock which gave back what it heard? Listen how our own Nevin has told in tone, the pretty little phrase and its echo, the queer chords and changes of key that mark the changing process, then the long tone intervals which seem to be nodding stems of the flower we know so well peeping at its reflection in the stream.

Let us listen to the overture to William Tell and visualize the scene by hearing the Alpine herd boys call, the birds singing in the peaceful morning; then the storm reverberating through the Alps; afterward the faithful boys again calling their scattered herds and peace reigns once more.

Can music signify different people or things or ideas? Liszt painted for us the whole Hungarian Race in his Rhapsodies, and Chopin the miseries of his beloved and still suffering Poland.

Tschaikowsky reflects Russia as in a mirror in his works and Rimsky-Korsakow and the modern school is furthering this effect.

Can one not see the trolls dancing for Peer Gynt in the Hall of the Mountain King? The Venus Music and the Pilgrim's Chorus picture perfectly the world old struggle between right and wrong.

Tell the story of the Grail from Tennyson's *Knights of the Round Table*, or Lowell's *Sir Galahad*, and then listen to the Grail Motive in Wagner's *Lohengrin* and follow it all the way through *Parsifal*, or listen to the joyous horn call of the boy Siegfried and follow it all the way through to the end of "*Götterdämmerung*". Prophetic vision of the present "*Twilight*" of the gods ofavarice, cruelty, deceit and lust for power. Let the golden ring of Freedom be again given to its rightful owners, the children of all Nations of the earth.

Again I wonder if music is a wild free thing, or if there are certain laws that govern it as in all other things. Listen to a simple folk song—and one finds a little melody, perhaps it is repeated, then another contrasting tune or melody, and then the first one again. Think of "*Kentucky Home*" or "*All Through the Night*" or any simple song—if we listen closely we will find all folk songs do exactly the same thing, so there is a pattern for song-making as for coat or dress-making, yet always allowing for much variety in color and texture. These parts of a song have been designated by the letters A, B, C, arranged often as A-B-A or A-A-B-A-C-A.

Let us listen to the Rondo *Amaryllis*, an old 16th century composition, and count how many times the first principal theme A is heard. Twelve times it is repeated. Let us listen to a great symphony and we find that the composer has built up his masterpiece according to strict laws of form, and by listening and identifying the parts we may analyze it and pick out the themes which were his basic thoughts—and marvel at his ingenuity in fitting them together, embroidering his fabric with many a bit of imagery, yet always trying the many units of ideas together with the endless variety, yet in a perfection of solidarity.

As a vocation, Music is much stronger than anyone would think. We are trying to train the boys to be carpenters and blacksmiths, but there are probably more people earning their living in music in some way, than in either of these trades.

Mr. Miessner says:

"It is estimated that counting the persons employed, in the music trades as well as those in the professions a round total of 2,000,000 people find their livelihood and support in some form of musical activity. These figures speak more convincingly than mere words to the point that music is, in a business way, as important to the nation as the automobile industry, or the boot and shoe industry, or the woollen goods industry, or the cotton and silk industries combined; Music may, therefore, be reckoned as a National Asset, of the very first importance."

One of the most vexed problems among Educators today is what to do with the spare time outside of School. The *Avocation* of a child or adult is the key to his character. Pernicious influences often seize upon a boy or girl in their evening hours and wreck their lives. Amusement is as necessary as food and clothing and is the strongest antidote to vice. If a boy or girl can be interested in music, can sing in a choir, can play an instrument in orchestra or band or at home, there is at once a strong opposite pull to the temptations of the street, the cabaret, the pool room or cheap picture show. The ability to play or sing is the open sesame into much of pleasant social life everywhere and is a strong safeguard against temptations. Music in the home properly guided is the strongest possibility in safeguarding the young people.

Again Mr. Miessner says:

"Foremost in our avocations, foremost in our industries, it must be conceded that Music occupies a place of foremost importance in life! It should follow then that music must take a place of foremost importance in education, since education is training for complete living. Music instruction should be so organized and so presented as to provide for the avocational interests in music of the many as well as for the vocational training in music of the "talented few."

Education means to draw out the powers of the mind or to cultivate the mental powers to give quick response to the will to do; but it must also be a training for complete living for the individual and the community, in child life as well as adult life. The school is not only a preparation *for* life, it *is* life.

The old three-R schedule had in mind only the barest necessities for pioneer life, with no regard to the graces of correct speech, much less the cultural arts, giving no thought to the world relations we have achieved nor yet to the complete change in industrial conditions.

We used to study Physics and Chemistry in a manner wholly unrelated to their practical application to work or foods in daily needs; Algebra and Geometry for mental discipline with no intention of using them in after life, and Latin for quickening the mind. This second stage of making all courses of study operate as to entrance requirements in College and University, was fully as adequate as the patriarchal R's as to its fitness for use in real adult life, as only a small per cent of the pupils ever saw the doors of a college.

With the new industrial conditions there has come into the schools an avalanche of utilitarian subjects. Scientific agriculture alone has revolutionized farm life. Domestic science has made it a reflection for any girl not to know cooking and home making. Manual Training has re-discovered hands for the city boy. These were all needed but where *overdone* are resulting in pushing aside all cultural needs for the one thought of making a living, forgetting that living a life, balanced, sane, moral and spiritual as well as practical, is of far greater importance. The new Education has been called the three H's, Hand, Head and Heart, and in this three-fold cultivation of the attributes of body, mind and soul, Music plays a large part in all three.

It is certainly just as commendable to draw a bow across a violin as Maud Powell does it, as to saw straight through a half-inch board; to master the oboe as the auger, or the kettle-drum as the hammer.

If then it is shown that music has great power as education in and of itself—that it has great descriptive power—that it has more practical application in later life as well as in school life than almost any other branch of study—that it serves all other branches in the curriculum—that it is the friend and helper of all that is uplifting and ennobling, and the foe of baseness, meanness and trickery, then why in the name of reason is it not taught systematically and thoroughly in every school in the land?

Why should there be one child in all the Country deprived of the joys and benefits that come with the study and use of music? Why is there a single City or town without a Supervisor of Music, trained for the wide field of teaching music itself in all its beauty, rather than the merest alphabet of the language? Why, indeed, save that most of the school officials and many Superintendents suffering from our early Puritan training in not hearing Music in their own youth, are now making the fatal blunder of denying it also to the children—even in the light of modern evaluation of the great power of Music when rightly used.

Music should be taught in every High School on exactly the same basis as is language or science and the same credits given for equal work. Orchestra and bands should be organized in every school, and the instruments furnished just exactly as are the tools for normal training, or the food and clothes in domestic science. If especially talented boys or girls wish to pursue their Music and also the High School course, let the proper credits be given for supervised study of the piano, voice or violin under competent outside teachers until such time comes when such special teaching shall be offered within the school.

Women of America, the solution lies in your hands. Whenever and wherever you band together and demand these opportunities for your children they will be forthcoming. The women in any city or town could elect a Supervisor of Music if they will. We are spending more money today for music than any nation in the world, but much of it foolishly and lavishly spent on \$25.00 seats at the Opera. Let us build consistently and soundly from the bottom up by putting Music into every Rural as well as City School. Let the children know the great music of the Orchestral instruments, and the great musicians as they do their multiplication tables and no more will the Hun sneer at us for the lack of "Kultur". No more will we blush that an American audience anywhere does not understand a Tschaikovski Symphony or a Grieg tone poem or an Italian Opera or a French Suite.

Heaven speed the day when our own American composers will write of our own legends and history and rich development in a medium that reflects real American life as it is to enlighten all appreciative and loyal Americans.

It cannot be in the stilted style of the old classicists nor yet the trifling trash that sometimes passes for American music. It must be a new song, stately but strong, virile, fresh, pulsing with life and motion, and yet far removed from the syncopated clap-trap that appeals only to the heels. It must ring true to American ideals, not a weak imitation of old world achievements. There must be in it the towering grandeur of our mountains, the sunny complaisance of our plains, the rushing torrents of our rivers, and the calm beauty of our mirrored lakes, the glittering whiteness of our northern snows, and the langorous sweetness of our sunny south, the sterling honesty of our pioneers, and the breadth of vision of our modern masters of Industry, the dainty grace of our colonial grandmothers, the piquant charm of our modern Priscillas, and the beautiful poise and dignity of our emancipated self-reliant womanhood.

This horrible holocaust of civilization marks an epoch in American Music. Now, at last we are driven to drop the yoke of foreign domination and assert our Americanism unashamed.

It will come, indeed, it is already heard, this splendid new note of Nationalism and when it comes it must receive its baptism in the hearts of the common people, the whole people who have been prepared to receive the evangel through thorough courses of music in the American Public Schools.